

LOYOLA COLLEGE
DRAMATIC SOCIETY

presents

JULIUS CAESAR

by

William Shakespeare



LOYOLA AUDITORIUM — MARCH 1953

P R O G R A M M E

SCENE :

Rome; the neighborhood of Sardis;
the neighborhood of Philippi.

FIRST MOVEMENT

SCENE	1	.....	<i>Rome. A street</i>
SCENE	2	.....	<i>A public place</i>
SCENE	3	.....	<i>A street</i>
SCENE	4	.....	<i>Rome. Brutus' orchard</i>
SCENE	5	.....	<i>Caesar's House</i>
SCENE	6	.....	<i>A street near the Capitol</i>
SCENE	7	.....	<i>A street near Brutus' house</i>
SCENE	8	.....	<i>Rome. Before the Capitol</i>
SCENE	9	.....	<i>The Forum</i>
SCENE	10	.....	<i>A street</i>

Ten Minute Intermission

SECOND MOVEMENT

SCENE	1	.....	<i>Antony's tent</i>
SCENE	2	.....	<i>Camp near Sardis. Before Brutus' tent</i>
SCENE	3	.....	<i>Brutus' tent</i>
SCENE	4	.....	<i>Th Plains of Philippi</i>
SCENE	5	.....	<i>The field of battle</i>
SCENE	6	.....	<i>Another part of the field</i>
SCENE	7	.....	<i>Another part of the field</i>
SCENE	8	.....	<i>Another part of the field</i>

Overture and Intermission music
by the Loyola College Orchestra
Under the Direction of

PROFESSOR JEAN DROUIN

G O D S A V E T H E Q U E E N

O C A N A D A

L O Y O L A V I C T O R Y M A R C H

THE DEATH OF CAESAR

In the year 44 B.C., in Rome, a group of men planned to assassinate the most powerful man in the state, Julius Caesar. They had, each of them, their own reasons for wanting to kill Caesar : jealousy, personal grievances, fear, political ambition; but together, they had agreed that the good of Rome demanded the removal of this man. And under Marcus Brutus, a high-minded idealist, the murder became a patriotic duty. It was to be not merely a successful killing but a means to preserve the liberty of the Roman citizens and to establish order in the political chaos of the time.

Caesar, however, was not simply the innocent victim of a conspiracy; he had, by his position in these circumstances, provoked violent opposition. From a strong-arm politician who led the toughest gangs in Rome, engineered elections, and bargained his way into office, he had become a very competent general, commander of the Roman army in Gaul. When the political disorder in Rome demanded some solution in 49 B.C., he decided he would set things straight, with his army. The Senate, alarmed, ordered another general, Pompey, to stop him. Caesar defeated Pompey, and with that victory became the sole military and political power in Rome. Such a concentration of strength in one man promised one thing : tyranny. And the fear of tyranny provoked counter-measures.

On the ides (the 15th) of March, the conspirators led by Brutus and Cassius murdered Caesar in the Senate House. There was let loose by that act all the political chaos and riot that Caesar had sought to order. And the conspirators, who had under Brutus' injunction killed only Caesar rather than several persons, such as Mark Antony, who were potentially dangerous to their schemes, found themselves not with the liberated State they had imagined but in the midst of a civil war. The idealism of Brutus was outdone by the murderously practical politics of Antony and undone by the impractical bickering within his own camp.

In the war that followed the forces of Antony, Lepidus, and young Octavius Caesar were victorious over those of Brutus and Cassius. The high-minded and noble gesture of killing Caesar had not been enough : they had needed organization and ruthlessness. They had neither. Caesar's spirit triumphed, for with the downfall of Brutus and Cassius the practical politics of Rome continued.

JOHN BUELL



Rudolph W. Stoeckel. With "Julius Caesar", Mr. Stoeckel brings to Loyola audiences his fifth production. He has been responsible for such past successes as "Twelfth Night", "Richelieu" and "Command Decision". Last year his painstaking direction and mature dramatic sense strongly influenced the production of "Murder in the Cathedral".

Don Brophy, '53. combines his fine public speaking ability with a latent dramatic sense to bring Julius Caesar to Loyola's footlights. Despite his busy schedule as President of the Debating Society, Don calls upon his histrionic training received in "Richelieu", and as the Third Tempter-Third Knight of "Murder in the Cathedral", to portray the title role in this his last year at Loyola.



Bob Burns, '53. In his three years at Loyola, Bob has proven his ability as a thespian with such roles as Gen. Kane in "Command Decision", Fred in "The Innocents", and Constantine in "The Game of Chess". Last year he was acclaimed by critics for his superb portrayal of Becket. As Brutus he brings to a close a brief but brilliant career on the Loyola stage.

Fred Meagher, '53. An eight year man, Fred has appeared as John of Lancaster in "Henry IV", Sebastien in "Twelfth Night", Francois in "Richelieu", and the fiery Col. Martin in "Command Decision". Last year he starred in the winning IVDL entry "The Game of Chess". As Mark Antony, Fred culminates an exceptional dramatic career at Loyola.



James Mollitt, '53, has been Loyola's stage manager since his Somophore year. He was a stage crew member for the production of "Richelieu", and since then has led the back-stage operations for "Command Decision", "Murder in the Cathedral", and this year's "Julius Caesar". His steady leadership behind the scenes will be sorely missed.

Lorne O'Brien, '53, first appeared as Lady Percy in "Henry IV", then as Viola in "Twelfth Night", Julie in "Richelieu", and Capt. Jenks in "Command Decision". Last year he was exceptional as Boris in the IVDL entry, and as the diabolical Fourth Tempter - Fourth Knight in "Murder in the Cathedral". Lorne brings to term his long and varied contribution to the Loyola stage with the role of Cassius.



DRAMATIS PERSONAE

Julius Caesar	Donald Brophy	
Octavius Caesar	Triumvirs after Caesar's death	William Timmouth
Marcus Antonius		Fred Meagher
M. Aemil Lepidus		Ronald Christie
Cicero	Senators	Gerald Olney
Publius		Donald Sauve
Popilius Lena		Charles Mizgala
Marcus Brutus	Conspirators against Caesar	Robert Burns
Cassius		Lorne O'Brien
Casca		Gaston Beauregard
Trebonius		Gordon Maguire
Ligarius		Gordon O'Brien
Decius Brutus		Neil Patton
Metellus Cimber		Anthony Raspa
Cinna		David Dyson
Flavius	Tribunes	Ronald Christie
Marullus		Nicholas Gwyn
A Soothsayer	Clayton Mayotte	
Cinna, A Poet	Paul Carriere	
First Citizen	Ted Keyserlingk	
Second Citizen	Robert Cottle	
Third Citizen	Lawrence Mutty	
Fourth Citizen	Ronald Sleeman	
Lucilius	Friends to Brutus and Cassius	David Waters
Titinius		Nicholas Gwyn
Messala		Neil Patton
Young Cato		Kent McDonnel
Volumnius		Anthony Raspa
Varro	Servants to Brutus	Kent McDonnel
Claudius		Gordon O'Brien
Lucius		Paul Noble
Strato		Gerald Olney
Dardanius		Gordon Maguire
Pindarus, Servant to Cassius	Clayton Mayotte	
Servant to Octavius	Peter Le Blanc	
Servant to Antony	Kevin Larkin	
Man	Anthony Mizgala	
Boy	Johnny Stevens and friend	
Trumpeter	Pierre Desaulniers	
Calpurnia, Wife to Caesar	James Moffatt	
Portia, Wife to Brutus	Pierre La Traverse	

Servants, Citizens, Guards, Attendants, Etc.

CREDITS

DIRECTION	Rudolph W. Stoeckel
MANAGEMENT	Rev. Henry Wardell, S.J.
Music and Sound Effects	{ Rev. Thomas Wardell, S.J. John Buell Blair Coady
Publicity	{ George Fraykor Malcolm Spicer Tony Raspa
Student Production Manager	Lorne O'Brien
Stage Manager	James Mollitt
Assistant Stage Manager	Neal Potter
Stage Crew	{ Richard Amey John McGarry Don O'Donnell Peter Brown James Rowan Juan Carvajal
Tickets	{ Rev. K. J. Scott, S.J. Mr. Frank Gore
Lighting	{ Peter Scully Mark Brault Robert O'Donnell
Props.	Lawrence Boyle
Calls	Peter Ganley
Wardrobe	{ Guy Lecomte Daniel Sullivan Paul Laberge
Make-up	Walter Wakefield
Setting	Hans Berends
Costumes	Ponton
Ushering	Council of Student Representatives

The Loyola College Dramatic Society wishes to express
its gratitude to all who have worked so generously
in the production of this play.